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## THE CITY PUNCH BOWL

AT the request of the President of the Borough of Manhattan, the Punch Bowl of the City, long preserved in the Governor's Room of the City Hall, has been deposited on loan with the Museum by the Art Commission.

The bowl, which is of Chinese porcelain, measures twenty-one inches in diameter and is ten inches high. It is decorated in colors and gold; on the outside it has the seal of the United States; the seal of the City; a sea-scene with a frigate, another ship bearing the American flag, and more ships in the distance; and a scene of ships at anchor, flying the American flag, one of them a frigate, with boats in various stages of building beyond and the activities connected with loading and unloading of ships in the foreground. In the inside is a view of New York copied from the engraving published by Birch in 1803. Around the brim, both inside and out, and around the foot of the bowl, each repeated, are inscriptions which read as follows:

(a.) Presented by General Jacob Morton to the Corporation of the City of New York July 4th, 1812. (b.) This Bowl was made by Syngchong in Canton Funghanhi Pinxt (c.) Drink deep. You will preserve the City and encourage Canals.

We do not know the maker of this mighty bowl, and the painter who copied the pictures has been forgotten, but General Jacob Morton, the donor, will be remembered as long as the bowl lasts as the patriot who won his spurs in the Revolution and who, at the time of this gift when the city was blockaded by the British in this our "Second war for American independence," was again foremost in his country's service, commanding the artillery of the two brigades which were stationed in New York. Foremost, too, he was in all good works, such as the Humane Society and the new public school system, and he was an ardent supporter of Mayor DeWitt Clinton's Erie Canal project. He was at one time an alderman, for years

city clerk, and, as Charles King in his *Progress of the City of New York* puts it, "of most pleasant memory for his many kindnesses and virtues."

Those were strenuous days in the first half of the year 1812. The successes of the American privateersmen had led to unusual activities in shipbuilding; "money and ships were at once forthcoming and within four months from the declaration of war, twenty-six frigates were fitted out from the Port of New York, armed with one hundred and twenty-one guns and manned by twenty-two thousand and twenty-nine men." Courage was at a high point and the Fourth of July was celebrated, we are told, with "a degree of splendor" never witnessed at any former period on the occasion. There was a review of the troops by Generals Bloomfield, Stevens, and Morton, in the forenoon, and a parade on the Battery, followed in the evening by an address by John Authon, one of the founders and fourth president of the New York Law Institute, before the Washington and Hamilton Societies at Washington Hall.

There is no record of it, but we may easily picture to ourselves the ceremony in the "City Hall in the Park," now just occupied after its long period of building, attending the presentation of this emblem of high hopes, with its toast, which was at the same time an injunction, "You will preserve the City and encourage Canals," obligations amply fulfilled.

## A STATUE BY ANDREA BREGNO

SEVERAL years ago the Museum received as a loan from Mr. J. Pierpont Morgan a marble statue in high relief representing the Apostle Saint Andrew, standing in a niche flanked by ornamented pilasters.\* The authorship of the great Lombard-Roman master of the second half of the fifteenth century, Andrea Bregno, is so manifest in the Saint Andrew that I need not enter into a detailed examination of

\*The total width of this architectural framework is  $31\frac{3}{4}$  inches; the height,  $47\frac{1}{8}$  inches; the width of the niche,  $20\frac{3}{8}$  inches.